

Editorial

Let us take up a position between urban productions. We continue to search for experiences that make us observe the spaces, work in the spaces and transform the spaces into heterogeneous modes, from ambiguous disciplines, through situated knowledge.

The urban productions that are located here, next to each other, arise from the critical reflection of what surrounds us, towards the way in which the space orders, hierarchises and gives meaning to what surrounds us. This process is carried out with the aim of constructing a public sphere for reflection from inter-subjectiveness. According to the circumstances, this physical and discursive sphere projects a changing conception of space that has the capacity of transforming the architecture of the space and the relations it imposes. This helps us take up positions in the space from different starting points, without the need for a point of arrival.

Urban productions are spaces of collective reflection. Besides being spaces for thinking and living the city, they are spaces for thinking about the different ways in which we relate with people and our environment. At the same time, they are spaces that allow relations with subjects with which we did not previously relate, with environments in which we did not move.

Accordingly and consequential with this reflection, in this and following issues, we present Zehar as a publication that will continue to change, where the structure that holds content together sways and, as a consequence of its movement, generates another medium, another design, a different movement. This new design also acts as a base for a new sphere, where the contents that make up the publication interact with each other, are superimposed on and exchanged with each other and enrich each other.